CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol. 10, No. 38 TORONTO, SEPTEMBER 19, 1945 $2.00 Per Annum

Owes $4,736 for Bicycling Pix

Crosby Stars in Next Loan Short

Bing Crosby will sing "We've Got Another Bond to Buy," featured number in "Hollywood Victory Caravan," the motion picture industry's contribution to the Ninth Victory Loan campaign, now in production at the

(Continued on Page 6)

Ex-Censor Boosts Alta. Showmen

"As a tribute to the theatre men of Alberta I can say that we have always found them sympathetic, uncomplaining and ready to accept our opinion as to the fitness of any picture to be exhibited in their theatres," stated Robert Pearson, recently

(Continued on Page 12)

Hear Fire Chief

Toronto Theatre Managers' Association held their first meeting of the season at the King Edward Hotel recently and heard an address by George Sinclair, fire chief.

Odeon Executive in Toronto Session

Odeon's executive structure having become permanent, that company held the first meeting of its national and head office executives at the King Edward Hotel, Toronto, during the first four days of last week.

All problems pertaining to theatre operation came under discussion in a complete and lengthy confab. Odeon men from every point in the Dominion in which the circuit has interests were present.

In the absence of Paul Nathanson, away through illness, T. J. Bragg, vice-president and comptroller, presided.

Calgary Arbitration Board Fixes Amount in George Riddler Case

The Calgary Arbitration Board, concluding the case against George Riddler of Cambri, Saskatchewan, for the bicycling of film, has issued awards in favor of the eight distribution companies involved. The aggregate awards to the distributors for unlicensed and illegal playing of their pictures amounts to $4,736.40.

While the companies intend pressing for payment of the awards, having refused the offer of a weekly overall retributive payment of $30, their managers are not satisfied with the size of the amounts. Due to the interpre-

(Continued on Page 2)

Weltner Director Famous Players

George Weltner, president of Paramount International, was elected to membership on the board of directors of Famous Players Canadian Corporation at a recent meeting held in Toronto. He replaces the late John Hicks.

Ninth Loan Goes October 22nd

Canada's Ninth Victory Loan will open on October 22nd and will be the biggest ever floated in this country, the Honorable J. L. Ilsley announced recently. The Loan will cover Canada's borrowing needs for the next 12 months, making it unnecessary

(Continued on Page 2)

Theatre Reopened

The Family Theatre, Queen Street East, Toronto, closed for several years, is being reopened by Twentieth Century Theatres.

Acorn to Forest in One Decade

NAT, RAOUL and 'TWENTIETH'

THE coming two-day annual convention of Twentieth Century Theatres, to be held at the King Edward Hotel, Toronto, on September 24th and 25th, will be highlighted by a dinner on the first evening in celebration of the tenth anniversary of the organization.

Representative members of the industry will be guests of the organization that evening and will join in the festivities. Managers of the 50-odd theatres which constitute one of Canada's big three circuits will be on hand from the various communities in which Twentieth Century has units. The convention was originally planned in June but the government order requesting curtailment on travel was respected and arrangements, almost complete, were cancelled.

Back of the rise of Twentieth Century Theatres to its present position is a remarkable young man named Nat Taylor, still under 40, who initiated and maintained the company's first—and dynamic—decade. His rise,

(Continued on Page 10)

Raoul Auerbach, left, and Nat Taylor, right, top men of Twentieth Century Theatres, are shown here being presented with an illuminated scroll on the occasion of the tenth anniversary of the company. Members of the trade will help them celebrate the anniversary at a dinner in the King Edward Hotel Toronto. Myer Axler, centre, spoke for the head office staff.

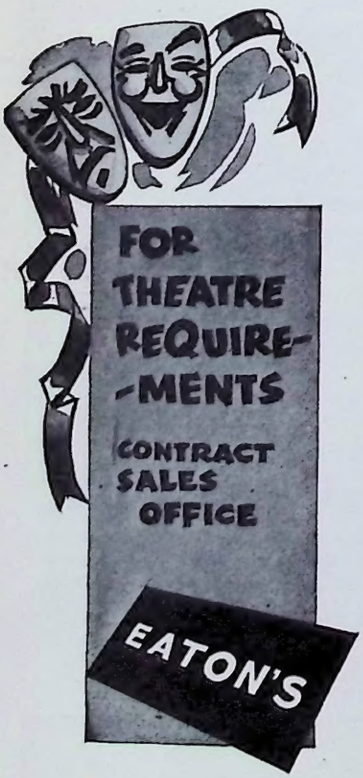
WATCH UNIVERSAL!
1945 - 1946

R. V. SHALE

Has been appointed Toronto manager of Perkins Electric Company Limited, succeeding L. F. Hoffman, who resigned. Rex has been with the company many years and is well known throughout the industry.

Schlaifer Heads Fox Publicity Pro Tem

Following the resignation of Hal Horne as director of advertising, publicity and exploitation at 20th Century-Fox, it has been announced by Spyros Skouras, president, that the administration of these departments will continue with Charles Schlaifer, assistant director, temporarily supervising.



Ninth Loan Goes October 22nd

(Continued from Page 1)

to have another campaign next spring.

"One large Loan now instead of two smaller Loans, one now and another in the Spring of 1946, means a substantial saving of time, effort and expense," he said. "It is possible to aim for a full year's needs in one Loan because Canada's borrowing requirements over the next 12 months will not be as large as they have been in recent years.

"Victory has been won in Europe and in the Pacific. The end of hostilities means the end of many war costs. But, we now face new tasks and, these new tasks bring new needs. So, total outlays and borrowing requirements will continue at high levels.

"For instance, men in hundreds of thousands must be brought back to their homeland from overseas. This will take time because of shipping shortages and continuing operations in occupied areas. Meanwhile, they must be paid, fed, housed and cared for in a hundred-and-one different ways. This all costs money—large amounts of it.

"Then, the wounded and the sick must be restored to health. Veterans will be given a good start in civilian life. Many will be trained for new jobs. War service gratuities and re-establishment credits will be paid. These and other rehabilitation outlays involve hundreds of millions of dollars.

"People in war-torn countries need food, clothing, medical and other supplies to relieve suffering and distress. The United Nations, including Canada, are making gifts of essential supplies to these peoples. Canada is also lending money to countries in war areas to help them buy supplies in Canada urgently needed to overcome the losses and devastation of war. The money Canada will spend and lend in these ways is an investment in the future peace and prosperity of the world.

"Then, there are outlays of various kinds to clean up the war program, and to start us on our way towards normal peacetime living.

"These tasks, and these needs, are reasons why Canada's borrowing requirements for the next year will remain at a high level even though direct war costs declined with total Victory. They are reasons why Canadians are being asked to continue their present savings program for another year.

"Plans to win the peace—plans for high employment and prosperity in the days to come—are now being laid. Continued saving over the next year will help these plans succeed."

J. S. Pamenter Dead, Was Projectionist

John S. Pamenter, projectionist at the Vogue Theatre, Toronto, died recently at Aurora, Ontario, of a heart attack. He was 65 years of age and had been associated with the moving picture business for the past 32 years.

A member of St. Thomas Anglican church, Toronto, Pamenter is survived by his widow, the former Ethel Stuart, two sons and one daughter.

Charlie Einfeld Quits Warners

S. Charles Einfeld, Warner Brothers vice-president and national director of advertising and publicity, has resigned his post, according to a recent announcement.

He has made public no new plans and says he will take a long vacation but there are persistent rumors linking his name with the presidency of another company and in addition it is reported that he has received as many as three production offers.

At Warners, Einfeld, at 43, was the highest executive next to Harry M. and Jack L. Warner. He was elected to the vice-presidency ten years ago, becoming one of the youngest top men in the industry. He was also consulted on Warner's sales, production, export and financial policies.

Einfeld described his parting with Warner Brothers as friendly.

Owes $4,736 for Bicycling Pix

(Continued from Page 1)

tation by the arbitrators of Section IV, clause 2, of "Arbitration in the Motion Picture Industry," rule book approved by the Canadian Film Board of Trade, the estimated aggregate awards, $15,000, were reduced to the sum stated.

According to the rule, "Every dispute or controversy must be submitted to the Board of Arbitration within nine months after the date of the breach of contract or of the act of omission or commission out of which such dispute or controversy shall have arisen." Because of this the arbitrators would not allow any claims earlier than November 1st, 1945. Thus Riddler was not penalized financially for unlicensed exhibition beyond nine months, although his activities are said to have covered 18 months. This is the first time the rule has been disputed.

Riddler contracted pictures for Sceptre and played them in Leader and Cambri. Films contracted for exhibition in Cambri, Abbey and Leader were also played in Sceptre and Portreeve without license or payment. None of the situations operate more than two days per week.

The eight companies affected by Riddler's actions were Empire-Universal, United Artists, Paramount, Columbia, MGM, Twentieth Century-Fox, RKO and Warner Brothers. It was considered that Riddler made unreported use of 159 features, 197 shorts and 159 newsreel issues. The penalty for unauthorized exhibition is double film rental.

The booking and buying for several of the situations was made by W. H. B. Sharp of Sharp's Circuit Shows but Riddler provided an affidavit which stated that the former "was not party to any irregularities in the performance of film contracts" and that "I alone am responsible for the playing of pictures in towns other than towns specified in the contracts."

It is said that some unauthorized exhibition has been going on in Yellowknife territory and the distributors are determined to stamp it out everywhere.

PRC Names Stoltz

Arnold Stoltz has been appointed director of publicity and advertising at PRC, succeeding Don McElwaine, and Robert Goodfried has been named assistant to Stoltz, it was announced by Harry Thomas, vice-president and sales manager.

Goodfried will serve as a liason between the studios and the home office.

Film Weekly

Vol. 10, No. 38 Sept. 19, 1945

HYE BOSSIN, Managing Editor

Address all communications—The Managing Editor, Canadian Film Weekly, 25 Dundas Square, Toronto, Canada.

Published by Film Publications of Canada Ltd., 25 Dundas Square, Toronto, Ontario, Canada. Phone ADelaide 4317. Price 5 cents each or $2.00 per year.

Entered as Second Class Matter.

Printed by Eveready Printers Limited, 78 Wellington Street West, Toronto, Ontario.

They just met!
There are two sides to this story...

and both clinches are cinches for plenty of business!

She's a good bet to get!

Jack H. Skirball

presents

Claudette COLBERT ☆ Don AMECHE

with Richard Foran in

SAM WOOD'S Guest Wife

Charles Dingle • Grant Mitchell • Wilma Francis • Chester Clute • Irving Bacon
Hal K. Dawson • Edward Fielding • Original Screenplay by BRUCE MANNING
and JOHN KLORER • Produced by JACK H. SKIRBALL • Directed by SAM WOOD

from

U. A.

THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 10, No. 38 REVIEWS FROM FILM DAILY, NEW YORK $2.00 Per Annum

Guest Wife

with Claudette Colbert, Don Ameche Richard Foran

UA-Skirball 90 Mins.

SPIRITED FARCE COMEDY RATED AS HIGHLY ENTERTAINING FILM; ACTING DESERVES NOTICE.

Jack H. Skirball's newest production effort is a comedy stalwart that will gain the warm approval of the film-going public. The picture, produced by Skirball most handsomely, is bright, fast-stepping farce with considerable polish, playing all the way to provide a session of sheerest fun.

The production enjoys the services of a cast which, besides being strong in marquee value, throws itself wholeheartedly into the spirit of the yarn, creating a sense of joy that is readily communicated to the audience. To watch the cast having such a good time is a pleasant experience indeed. The playing goes a long way in establishing the feeling of informality that is the key to the offering's success.

Miss Colbert, Don Ameche, Richard Foran and their fellow players give unstintingly of themselves in putting over this farce about a roving journalist who maneuvers his best friend's wife into posing as his bride before his boss to support a tall tale about his having taken a mate overseas. The complications that ensue when the gal takes advantage of the situation to let everyone squirm for the sake of her own amusement will have the audience in a high state of hilarity. Don Ameche is the journalist; Foran, Miss Colbert's husband.

The Bruce Manning-John Klorer screenplay has been directed deftly by Sam Wood.

CAST: Claudette Colbert, Don Ameche, Richard Foran, Charles Dingle, Grant Mitchell, Wilma Francis, Chester Clute, Irving Bacon, Hal K. Dawson, Edward Fielding.

CREDITS: Producer, Jack H. Skirball; Production Manager, Arthur Siteman; Director, Sam Wood; Screenplay, Bruce Manning, John Klorer; Cameraman, Joseph Valentine; Art Director, Lionel Banks; Musical Director, Daniele Amfitheatrof; Set Decorator, George E. Sawley; Film Editor, William M. Morgan; Sound, William Lynch.

DIRECTION, Good. PHOTOGRAPHY, Good.

Bloom Assistant To Bill Gehring

Tom Connors, vice-president in charge of distribution with 20th Century-Fox, has announced the appointment of Jack Bloom as executive assistant to W. C. Gehring, Central and Canadian sales manager.

Thrill of A Romance

with Van Johnson, Esther Williams

MGM 105 Mins.

EXCELLENT MUSICAL ROMANCE, STRONG IN COMEDY AND PACKING ALL-AROUND APPEAL FOR FANS.

Few musicals fashioned by resourceful Hollywood can equal this Joe Pasternak production in ability to entertain the public and satisfy the revenue thirst of showmen. It is a property packed with varied talent, timeliness and tunes,—the latter ranging from the stirringly popular to familiar semi-classics.

The really heavy accent is on romance, with Van Johnson as the home-on-leave Pacific war ace wooing and finally winning the glamorous Esther Williams, whom her big-business husband, Carleton Young, carelessly leaves on the very day of their honeymoon. However, comedy is an ingredient virtually as strong with laughs coming with machine-gun-fire frequency between the heart-tugging sequences. The entire film is mounted in splendid Technicolor and played against handsome settings.

Pasternak, long a master of fitting musical numbers logically into screen action, has made the most of Lauritz Melchior's presence, giving him a large and sympathetic role as the foil for his superb vocalizing, thus making "Thrill of a Romance" a magnet to lure serious music lovers.

Pop tune devotees are equally well rewarded by a battery of lilting numbers including the hit songs, "Please Don't Say No" and "I Should Care." Hurled in for very much better than good measure is Tommy Dorsey and his Orchestra, along with the amazingly talented young performers, Jerry Scott and Helene Stanley.

Much of the film's excellence springs from the screenplay by Richard Connell and Gladys Lehman, and the unusually skillful direction by Richard Thorpe. "Thrill of a Romance" is manna for showmen and patrons. It's Leo roaring in his best mood.

CAST: Van Johnson, Esther Williams, Frances Gifford, Henry Travers, Spring Byington, Lauritz Melchior, Carleton G. Young, Ethel Griffies, Donald Curtis, Jerry Scott, Fernando Alvarado, Helene Stanley, Vince Barnett, Tommy Dorsey and his Orchestra.

CREDITS: Producer, Joe Pasternak; Director, Richard Thorpe; Original Screenplay, Richard Connell, Gladys Lehman.

DIRECTION, Aces. PHOTOGRAPHY, Ditto.

Don Juan Quilligan

with William Bendix, Joan Blondell

20th-Fox 75 Mins.

COMEDY WILL BE APPRECIATED BY THOSE WHO CRAVE SOMETHING DIFFERENT IN SCREEN FUN.

While "Don Juan Quilligan" may not make full use of its opportunities,—it must be given credit for trying to present comedy entertainment that veers from the norm. Audiences fed up with the formula type of comedy diversion will find much to claim their interest in this William Le Baron production, which was directed competently by Frank Tuttle.

The Arthur Kober-Frank Gabrielson screenplay, based on a Herbert Clyde Lewis story, has a good amount of delightful fun. However, it is not the sort of thing that the ordinary fan will take to enthusiastically. To be sure, the story is on the preposterous side, but that shouldn't stop the discerning person from enjoying the film.

William Bendix is cast as the name character, a dumb but sentimental barge captain who gets hitched to two gals, Joan Blondell and Mary Treen, each of whom reminds him of something he cherished about his dead ma. The complications at times becomes somewhat confusing and the whole muddle is solved a bit too conveniently for our hero.

The acting is good for the most part.

CAST: William Bendix, Joan Blondell, Phil Silvers, Anne Revere, B. S. Pully, Mary Treen, John Russell, Veda Ann Borg, Thurston Hall, Cara Williams, Richard Gaines, Hobart Cavanaugh, Rene Carson, George Macready, Helen Freeman, Charles Cane, Anthony Caruso, Eddie Acuff, Joel Friedkin, Charles Marsh, Emmett Vogan, James Flavin, John Albright, Charles D. Brown, Lee Phelps, Tom Dugan, Carey Harrison, Genevieve Bell, Jimmy Conlin.

CREDITS: Producer, William Le Baron; Director, Frank Tuttle; Screenplay, Arthur Kober, Frank Gabrielsin; Based on story by Herbert Clyde Lewis; Cameraman, Norbert Brodine; Art Directors, Lyle Wheeler, Ben Hayne; Set Decorators, Thomas Little, Frank E. Hughes; Film Editor, Norman Colbert; Special Effects, Fred Sersen; Sound, Alfred Bruzlin, Roger Heman; Musical Score, Davis Raksin; Musical Director, Emil Newman.

DIRECTION, Good. PHOTOGRAPHY, Good.

Visitor

Jack Whitney, who was connected with First National in these parts years ago, was a visitor to the district recently. Dropped in on Ben Cronk and a few of the old-timers. Now of Buffalo, he was on his way north for a holiday.

Strange Affair Of Uncle Harry

with George Sanders, Geraldine Fitzgerald, Ella Raines

Universal 80 Mins.

STAGE HIT IS CONVERTED INTO A SUPERIOR SCREEN MELODRAMA CAPITALLY PRODUCED.

The screen version of the Thomas Job play, "Uncle Harry," is a melodrama of quality that should prove nothing less than first-rate diversion for the great majority of film patrons. The Charles K. Feldman production has been arrestingly turned out and its plot has been unfolded in a manner that holds the interest fixed at all times.

The picture offers additional evidence of Joan Harrison's capabilities as a producer. Functioning under Executive Producer Milton H. Feld, she has stamped the film with a distinctiveness that is one of its richest assets.

Disappointing only in the falseness of its ending, which employs the reverie trick for the sake of a happy ending, the Stephen Longstreet screenplay, drawn from an adaptation of the play by Keith Winter, is a neat and compact scripting job.

The story tells of the efforts of a member of a New England family hit by the depression to break his sister's hold on him so he may find happiness with a fashion expert from the New York office of the textile mills where he is employed as a fabric designer. The sister is defeated in her plot to smash the romance between the two when the brother severs the bonds that tie him to her.

George Sanders is in his finest form as the man. Ella Raines handles the role of his love capably. Although a little overdrawn, the character of the viperish sister is capitally played by Geraldine Fitzgerald. With a few exceptions the work of the other players is of high caliber.

CAST: George Sanders, Geraldine Fitzgerald, Ella Raines, Sara Allgood, Moyna Maggill, Samuel S. Hinds, Harry von Zell, Ethel Griffies, Judy Clark, Craig Reynolds, Will Wright, Arthur Loft, Irene Tedrow, Coulter Irwin, Dawn Bender, Ruth Cherrington, Rodney Bell.

CREDITS: Executive Producer, Milton H. Feld; Producer, Joan Harrison; Director, Robert Siodmak, Screenplay, Stephen Longstreet.

Jap Surrender Short

A Technicolor two-reeler, containing all the latest surrender material filmed in Japan, will be produced by Warner Brothers and titled "Sunset in the Pacific."

Resigns

KEN CRAIG

Ken Craig—A. Kent Craig to more formal folks—has resigned as manager of the Tivoli, Hamilton, Ontario. Ken, popular in the trade, will take a rest, then enter unannounced activities. Best wishes of the rest of us go with him.

Jim McDonough has been transferred from Guelph to succeed Craig and Bob Griggs, late of the RCAF, will be assistant to the former.

People Come and People Go . . .

There's a rumor that Leon Fromkess, who dynamoed PRC to its present status, may join Paramount . . . It's also said that O'Keefe's is trying to acquire the Film Exchange Building and may succeed. RKO and United Artists have a two years to go on their leases and some arrangement would have to be reached . . . Toronto Board of Education is planning to divide Toronto into nine recreation zones, with a centre in each, in which films will be part of the program . . . Gary Cass, Regal Toronto branch manager, is back at his desk after his stint in the RCN . . . Also out of the same service is Dave Axler, again booking for Premier Operating . . . St. Catharines Managers' Association arranged a full page in the local newspaper in honor of Paramount's 33rd anniversary . . . Fred Trebilcock has been off-key physically of late . . . Marj Torney, Warners' film inspector, worked late one night and right the next morning went to the hospital to give birth to a five-and-a-half pound boy . . . "Dutch" Levitt, Columbia's Winnipeg branch manager, was On the Square the other day helloing the locals and other Westerners now running the business from here . . . Syl Gunn in town to be married. Probably has been by the time this has been printed . . . It was sad to hear that Mike Stein died in California last week. He was a grand fellow who was popular when he lived around here.

* * *

He's That Kind of a Guy

You can know a fellow a long time and be neutral about him. It's how he acts in case of a tie that counts. Will he give you the edge unsolicited? Most of us consider ourselves first-class human beings just because we don't make plunder our aim in life. And, judging by the amount of international plundering in the past decade, that isn't a bad standard of value. But the real fellow is the one who does the human thing without compulsion and as naturally as he breathes.

There are many theatre managers in Ontario who know Frank Grossman of Sunclo Products. He was at Stan Andrews' house, the Capitol, Sudbury, a Famous Players unit, when Olga Sharabura, assistant manager, heard that her mother could not live more than a few hours. Olga's mother was in Sault Ste. Marie, 206 miles from Sudbury. It was impossible to get any kind of transportation.

Then Frank Grossman showed up. On hearing of the situation he rushed Olga over 206 miles of uncomfortable roads. She got to her mother's side in four and a half hours, one hour and twenty minutes before the latter passed on. Afterwards Frank drove her back to Sudbury.

Frank is an old friend of mine and his great strength won him the nickname, in other years, of "Tarzan." He always was a right guy.

Make 'Jazz Singer' Again at Warners

Warner Brothers will produce a modernized version of "The Jazz Singer," the film that revolutionized the motion picture industry by introducing sound.

Dane Clark will star in the role created by Al Jolson in the earlier screen version.

Crosby Stars in Next Loan Short

(Continued from Page 1)

Paramount studios.

Paramount will distribute 205 prints throughout Canada beginning October 11th.

Carmen Cavallero and his orchestra and the Maritime Service Training Station choir from Avalon will accompany Bing in the song which was written by Jimmy McHugh and Harold Adamson.

The cast of the picture will also include Robert Benchley, Humphrey Bogart, Joe Carioca, William Demarest, Donna Drake, Bob Hope, Betty Hutton, Alan Ladd, Paul Lee, Noreen Nash, Franklyn Pangborn, Olga San Juan, Barbara Stanwyck, Marjorie Weaver and Virginia Wells.

"Hollywood Victory Caravan" is designed as the successor to "All-Star Bond Rally" of the previous loan drive. It is being made under the joint auspices of the War Activities Committee, Hollywood division and the Office of War Information for the American Treasury Department, and the Canadian Motion Picture War Services Committee.

The picture will be shown in all theatres in Canada and the United States and two versions will be made with special appeals directed to the citizens of each country.

Warners will distribute 75 prints of a 1,000-foot subject featuring the National Film Board symbol, Ragan, from September 20th on.

If The Star
Lost His Voice
Tonight in
YOUR Theatre?
What a catastrophe if the entire cast lost its voice in your theatre. It could happen, especially in these times. Your equipment needs the BEST technical service NOW—as it never needed it before.
Dominion Sound Equipments
LIMITED
Head Office: 1620 Notre Dame Street West, Montreal
A National Theatre Service, such as maintained by Dominion Sound Equipments Limited, means—an organization with a specially trained personnel to provide regular and emergency technical service, equipment and supplies for theatres.

Announcement

CO-OPERATIVE ALLIED THEATRES

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to head a newly-formed

Legal Advisory Dept.

as a service without charge to all members

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Write 112 Bond Street
TORONTO

JAP TRAIL OF RUIN PORTRAYED IN FILM

N.Y. SUN

A documentary film, showing the razing of the Philippines by retreating Jap forces, will be distributed to theaters in North and South America this month and, with victory, will be [illegible] as evidence [illegible] criminals. [illegible] From Tokyo," [illegible] and narrated by Capt. David C. Griffin of the Marine Corps and will be released by Warner Bros.

At its official preview yesterday Brig.-Gen. Carlos P. Romulo, resident commissioner of the Philippines to the United States, declared that the twenty-minute technicolor film will bring to the American people the Philippines' desperate need for financial and material assistance. It will, at the same time, serve as documentary evidence against all the Japanese war lords, including the emperor, he said.

'Orders From Tokyo'

Last week in Manhattan, however, audiences at several showings in a darkened preview theater at Warner Bros. saw a 20-minute sample of film [illegible]e used to convict the Ja[illegible]ords when the Pacific ba[illegible]on.

P.M.

This film was no fake. It w[illegible] indisputable and appalling re[illegible] more than some stomachs in [illegible] room could take, of the sac[illegible] helpless Manila by the Japan[illegible] the slaughter of its innocents, [illegible] maiming of priests and nuns, [illegible] destruction of some 80 per cent [illegible] Manila's buildings.

The film was made indepe[illegible] dently of regular Army phot[illegible] graphic services by Marine Cap[illegible] David G. Griffin, laison officer t[illegible] President Osmena of the Philippine Islands.

It will be released by Warner Bros. this month under the title, *Orders from Tokyo,* a title drawn from the wealth of documentary evidence proving that the destruction of Manila and the wholesale slaughter of its people were done under detailed orders from the Japanese high command.

The film begins with shots of excited, cheering Filipinos and liberated U. S. prisoners as the first patrols of the approaching U. S. force reach the city. The Japanese had apparently withdrawn beyond

I met Commissioner Carlos Romulo at the preview [illegible] "Orders From To[illegible] asked him h[illegible] look 18. "[illegible]at," he sai[illegible] race time. We ta[illegible] time."

N.Y. POST

Film footage showing Japanese atrocities in the Philippines, supplied by the Phili[illegible]vernment and [illegible]tegic Service[illegible] by Warne[illegible] a two-reel docume[illegible] subject to be released as "Orders From Tokyo."

N.Y. TIMES

●..●..●..THE PERSONAL TOUCH: Carlos P. Ro[illegible] sioner of the Philippines in the U. S. [illegible] hosting a Technicolor documen[illegible] Tokyo" a[illegible] Thursday. . . [illegible] ceive during cocktails following the previews [illegible] Room. . . ● Leo Israel, of 20th-Fox' ad department, celebrates his 21st wedding anniversary today. . . ●

FILM DAILY

FILM SHOWS NEED FOR PHILIPPINES AID

Gen. Romulo Speaks at Preview of Movie of Sacking of Manila by Japanese

N.Y. TIMES

A premeditated and methodical razing of the Philippines by retreating Japanese forces has caused a desperate need for financial and material assistance from this country for the re[illegible] our farthermost [illegible] Brig. Gen. [illegible] lent commi[illegible]pines to the Un[illegible], said yesterday.

He spoke at a preview showing of "Orders from Tokyo," a documentary film of the sacking of Manila, which was produced through the cooperation of the Commonwealth Government of the Philippines and the Office of Strategic Services.

General Romulo stressed that the most urgent need was for the material that would bring to a decisive halt the war in the Pacific.

Yet, he pointed out, there it is the unquestionable problem of "thinking of those people who have fought for America and who now depend on the people of this country to succor them in their [illegible] needs."

Speaki[illegible]

Film on Manila To Help Convict War Criminals

Marine Captain's 20-Minute Documentary [illegible] Of [illegible]

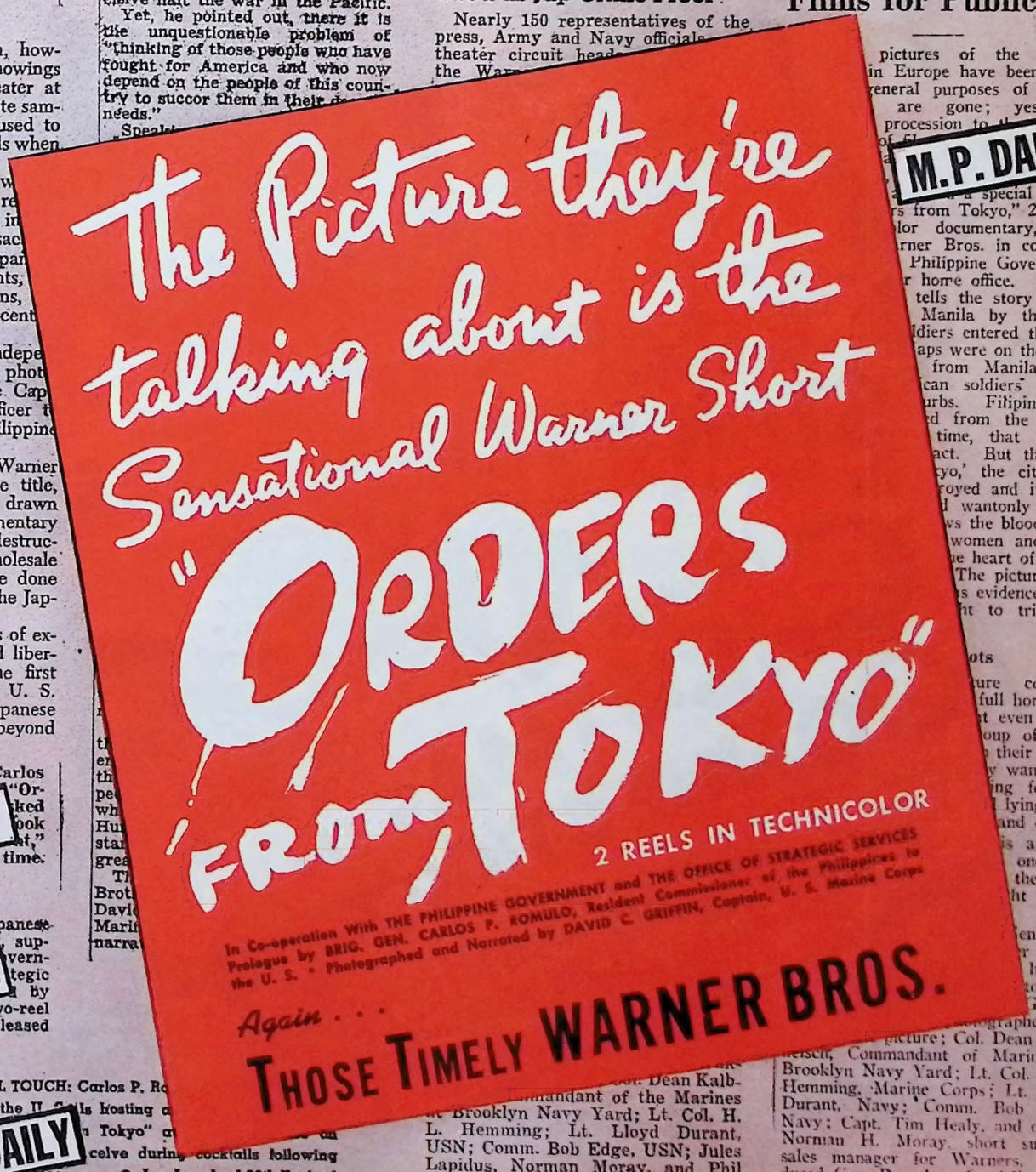
N.Y. HER. TRIB.

A [illegible] documentary film [illegible] Battle of Manila, which will be presented at the trial of Japanese war criminals as technicolor evidence of their wanton cruelties toward civilians, was shown in an official preview yesterday at Warner Brothers' executive offices, 321 West Forty-fourth Street.

The picture, to be distributed later this month throughout the United States and South America, ranks in comprehensiveness with the work of a battery of Signal Corps photographers.

"Orders from Tokyo" to be Used as Jap Crime Proof

Nearly 150 representatives of the press, Army and Navy officials, theater circuit heads [illegible] the War[illegible]


The Picture they're talking about is the Sensational Warner Short
"ORDERS FROM TOKYO"
2 REELS IN TECHNICOLOR
In Co-operation With THE PHILIPPINE GOVERNMENT and THE OFFICE OF STRATEGIC SERVICES
Prologue by BRIG. GEN. CARLOS P. ROMULO, Resident Commissioner of the Philippines to the U. S.
Photographed and Narrated by DAVID C. GRIFFIN, Captain, U. S. Marine Corps
Again . . .
THOSE TIMELY WARNER BROS.

[illegible] Dean Kalbfleisch, Commandant of the Marines at Brooklyn Navy Yard; Lt. Col. H. L. Hemming; Lt. Lloyd Durant, USN; Comm. Bob Edge, USN; Jules Lapidus, Norman Moray, and Phil Abrams, Warner home office executives.

Manila Film Shows Jap Cruelty Vividly

Graphic evidence of Jap cruelty to civilians was given yesterday at a preview of a 20-minute documentary film made by a Marine Corps captain. The film was shown at Warner Brothers offices, 321 W. 44th St.

The picture, to be distributed soon throughout the United States and South America is entitled "Orders from Tokyo." It was made by Capt. David C. Griffin while he was [illegible] officer [illegible]

N.Y. WORLD TELE.

[illegible]ows episodes of the [illegible] of Manila, including the bombing of Santo Tomas University when Jap shells killed 21 civilians. Brig. Gen. Carlos P. Romulo, Philippine resident commissioner, said "such a film as this will serve as documentary

First Jap Atrocity Films for Public

M.P. DAILY

[illegible] pictures of the Nazis' [illegible]in Europe have been here, [illegible]eneral purposes of public [illegible] are gone; yesterday [illegible] procession to th[illegible] of fil[illegible]

[illegible] a special showing [illegible]rs from Tokyo," 20-minute [illegible]lor documentary, pro[illegible]rner Bros. in cooperation [illegible] Philippine Government [illegible]r home office.

[illegible] tells the story of the [illegible] Manila by the Japs [illegible]ldiers entered the capital [illegible]aps were on the verge [illegible] from Manila when [illegible]can soldiers entered [illegible]urbs. Filipino na[illegible]d from the enemy [illegible] time, that Manila [illegible]act. But then, on [illegible]yo,' the city was [illegible]royed and its citi[illegible]d wantonly killed. [illegible]ws the bloody acts [illegible] women and chil[illegible]e heart of a city [illegible] The picture, and [illegible]s evidence when [illegible]ht to trial for

[illegible]ots

[illegible]ure contains [illegible] full horror of [illegible]t even closer [illegible]oup of nuns [illegible] their bomb[illegible]y wandering [illegible]ng for his [illegible] lying dead [illegible]and others. [illegible]is a vivid [illegible] one that [illegible] the Fili[illegible]ht in the

[illegible]en. Car[illegible]r of the [illegible] host at [illegible]tor, at[illegible] Griffith, [illegible]ographed and [illegible] picture; Col. Dean Kalbfleisch, Commandant of Marines at Brooklyn Navy Yard; Lt. Col. H. L. Hemming, Marine Corps; Lt. Lloyd Durant, Navy; Comm. Bob Edge, Navy; Capt. Tim Healy, and others. Norman H. Moray, short subjects sales manager for Warners, introduced Gen. Romulo, who delivered a brief talk on Jap atrocities in the Philippines.

Sure **WARNERS** have a Short Subject about the

ATOM

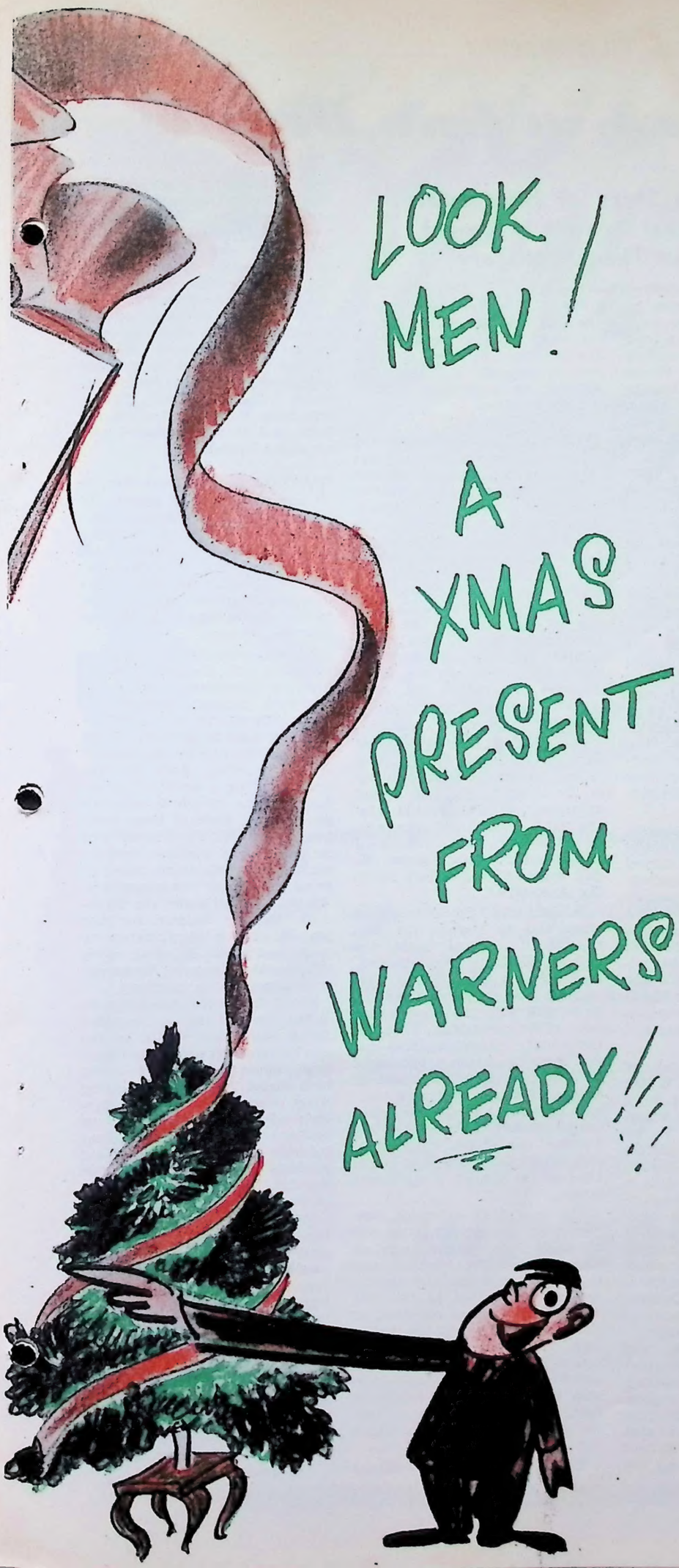
It's . . .

"MIRACLE MAKERS"

One reel
10 minutes

READY NOW!

IT'S LOVE and it's LOVELY!
"Hot ziggity! Are you my boy!"
"All yours Barbara, all yours!"
FULL OF TEASIN' AND SQUEEZIN' THAT'S OH, SO PLEASIN'!
THAT DOUBLE-TROUBLE DAME AND THAT 'GOD IS MY CO-PILOT' GUY!
BARBARA STANWYCK
DENNIS MORGAN
She's the bachelor girl . . . he's her favorite bachelor
and the baby -But Whose??
WARNERS' CHRISTMAS IN CONNECTICUT
CO-STARRING REGINALD GARDINER • S. Z. SAKALL • ROBERT SHAYNE • Directed by PETER GODFREY
Screen Play by Lionel Houser & Adele Commandini • From an Original Story by Alleen Hamilton
Produced by WILLIAM JACOBS
THE 'FAT MAN' OF THE HOUR!



Greetings from HOLLYWOOD REPORTER:

"Sure-fire comedy, abounds in credits, should jingle b.o. bells . . . It's an audience winner from away back in the balcony!"

Greetings from DAILY VARIETY:

"Strictly for fun and looks like surefire box-office bait wherever there are customers with troubles to forget! Got belly laughs from preview audience!"

Greetings from THE INDEPENDENT:

"A titillating comedy...Crowded with amusing situations and performed by a cast that takes full advantage of possibilities...A hit!"

Greetings from M.P. HERALD:

"Preview audience laughed often and long. With its marquee names, exploiting of this picture is a cinch!"

Greetings from VARIETY:

"Laugh-paced farce that does an excellent job! Strong names for the marquee point to gratifying grosses in all situations."

Acorn to Forest in One Decade

Part of the Story of the Fastest and Greatest Growth in Recent Canadian Theatre History

seemingly rapid, is still a favorite subject of awed conversation by industry oldsters, who admire him, and industry youngsters, who want to emulate him.

Nat Taylor fought his way to the top during a time when it was said that little men no longer stood a chance to become big men. He proved there was room for more big men and still plenty of hope for bright and brave little men. In ten years one theatre became more than 50. The man mainly responsible didn't work himself into a ready-made job heading a circuit. Nor was it there to be born into. Through the leadership he provided for his associates and partners he was instrumental in creating his own eminence by creating the source of it first.

Taylor will be the first to tell you that it was not a one-man job. Raoul Auerbach, his partner from the first, is still his chief mainstay. We will continue with Nat and return to Raoul later.

The chief of Twentieth Century has a number of distinctions. He is probably the youngest member of the Canadian Picture Pioneers, having earned a steady income from exhibitors from the age of 12 on. In spite of his position in the industry, that of being one of its top three figures, he is just about the most popular individual in the Canadian field. Anyone can talk to him—and does. He has a grand sense of humor, a complete absence of stuffiness and, believe it or not, you can almost sell him anything if he thinks you're being honest. Such is his attitude that he nearly always does. He is quick to express admiration and appreciation, a quality many employers avoid.

Taylor's story is no ordinary rags-to-riches routine. He came up in the big decade of the rugged individualist and you had to be darn devious to get by and grow. So his story has enough twists and turns to serve as plots for a season's product—and a heavy schedule at that. This is not the time to write that story because the chickens are still coming home to roost, bread cast upon the waters is being returned in better form, and so on. Use your favorite metaphor. But by the time another decade has passed some of the plot strings will be tied together and the result will be intriguing, if not fascinating.

AS in many other things, accident is followed by design. Nat Taylor wandered into show business in the most casual of ways. A relative suggested to the willing 12-year-old that he might

(Continued from Page 1)

make a few extra pennies by selling heralds to theatre owners for a printer. The printer had nothing to lose and neither did Nat so out he went. Weeks of night work went by and he couldn't snag a single order. Finally the fellow who ran the Adanac Theatre, Toronto, bought enough heralds to yield Nat a 27½-cent commission. Taylor marched back to the printer in triumph.

"I got an order," he said proudly, like a man who had finally proved his point, "and I quit."

The boss laughed. It seemed that he didn't think the boy would even get one for months and, admiring the way he had stuck to it, induced him to remain. In a few months Nat was earning $5 per week. The following summer a fire in his plant caused the printer to drop heralds from his schedule of work. Nat, then 13, promptly entered business for himself and was soon earning what was a considerable salary for one his age.

Taylor's purpose in carrying on after-school business activities was to make life through school more independent and comfortable. School or no, show business had him and in 1923, during his first year at the University of Toronto, Nat and his brother Morris—M. C. Taylor, the advertising man—took over the operation of the Monarch Theatre, Toronto, a 240-seat house, as a family investment. It was sold a year later at a profit.

Having a strong streak of curiosity and an interest in the meaning of things as set down on paper, he was drawn to industry politics. In 1924 Taylor became secretary of the Motion Picture Theatre Owners Association, which was affiliated in a loose way with the USA organization of that name. He later was a leader in the organization of the Independent Theatres Association. Today he is president of the Motion Picture Theatres Association of Ontario, which represents almost one-third of the theatres in Canada.

His bent for examining and weighing things was of great value, for a favorite industry saying still is "The big type gives it to you and the little type takes it away." The idea is that many people never bother to read the little type before signing the contract. Nat's love for checking the little type was second nature, for while he was secretary of the MPTOA he was studying law at Osgoode Hall. He is a solicitor by profession, even if not by practice.

WITH the late Bud Lennon and Earl Lawson, Taylor was responsible for starting the first booking and buying co-operative in Canadian film history, Exhibitors Co-Operative, Limited. The three later bought out the shareholders and the next change was the withdrawal of Bud Lennon because of ill-health. In 1931 Exhibitors Co-Operative, Limited, merged with Oscar Hanson's Community Theatres of Canada, Limited, the new company trading under the name of Associated Theatres, Limited. It still does. At the time of the merger it dealt for 80 accounts.

Oscar Hanson was general manager of Associated and Nat Taylor assistant general manager. In 1935 Hanson and Taylor separated and a short while later the latter, with Raoul Auerbach, who had been his assistant at Associated Theatres, started the still successful Exhibitors Booking Association.

In 1934 Nat Taylor acquired what was to become the first theatre in a great chain, the College, Kitchener, now the Century. The veteran Charlie Stephenson was made manager and he is still with the company as head of its advertising. Then the Community, Hamilton, was added. Both houses were purchased in partnership with Fred C. Brown. Next followed a partnership agreement for the operation of the Strand, Toronto, now the Victory, one of the city's finest neighborhood theatres, but at the time of the change a legitimate house.

The year 1941, at which time Twentieth Century Theatres had 17 units in operation, was an historic one. The business and theatrical world was still excited by the resignation of the late N. L. Nathanson as president of Famous Players and the battle that was looming between his newly-founded Odeon Theatres and his former outfit for leadership of the Dominion exhibition field. Of major conjecture was the matter of which side would win Taylor's support.

The financial and political weekly, Saturday Night, an authoritative and respected journal, announced that Taylor would become vice-president to N. L. Nathanson and would act as general manager. It was Nathanson who provided the news, a sensation in the industry. What followed was an even greater sensation. Taylor chose an association with Famous Players instead. There had been more hope than truth in the Nathanson story. The Famous Players friendship proved so fruitful for both that it was extended and expanded recently.

TAYLOR doesn't know how to say no to worthy causes. He is a working member of the Canadian Motion Picture Industry War Services Committee and acts as Ontario co-chairman for Victory Loan drives, Red Cross campaigns and such. He is active in the new Variety Club. He just can't be unbusy.

For the record, Nat Taylor is president of Twinex Century Theatres Corporation and Raoul Auerbach general manager. The name "Twentieth Century Theatres" is used to describe all the theatres operated by the Taylor-Auerbach setup. Such theatres are owned by a variety of companies, some of which own but one theatre. Each of these companies has its own name and its own type of business arrangement, such deals being made by those who head the companies. All are grouped under the Twentieth Century banner for the purpose of easy identification by trade and public. In other words "Twentieth Century Theatres" is a name, not a company.

What has been printed here is but some of the raw material for a story that would be the most interesting one in the Canadian industry today. It would be a shame to spoil it by putting it on paper too early. Nat Taylor's adventures in the various sections of the motion picture industry are interesting and amusing — but they are just starting. The same is almost true of Raoul Auerbach.

What should be recorded here, however, is the fact that recently, after Taylor had purchased the holdings of several partners in behalf of himself and Famous Players, those partners wanted to make sure that the trade receive no wrong idea about the dissociation. They were painfully anxious that their devotion to Taylor as a friend be understood by all and that a separation of business interests had been through mutual desire and with no personal or business disagree-

(Continued on Page 12)

We are very happy to announce that . . .

MARK HELLINGER

. . . internationally known newspaper columnist, War Correspondent and noted motion picture producer . . . will now produce for

UNIVERSAL

Watch for his first "GOOD NEWS"

for the screen!

Ex-Censor Boosts Alta. Showmen

Robert Pearson Thanks Exhibitors For Understanding and Help During Term of Service

(Continued from Page 1)

retired chief motion picture censor for Alberta, praising movie men for their understanding attitude in relations with the censors' office.

"During the period I have been censor there were about ten appeals," he said, discussing censorship operation. "The decision of the censors was reversed on oniy one occasion, and that was a picture entitled 'The Marked Woman,' in which Bette Davis was the star."

He pointed out that the Alberta censorship act allows motion picture producers to appeal the decision of the censors and have the provincial secretary appoint a committee of three people to hear the appeal, see the picture in question and either confirm or reverse the censors' decision.

The censors also have power to curtail advertising and he had exercised that right on several occasions.

Mrs. E. McCaig, assistant censor for 20 years, who won a tribute from her former chief for her loyal and efficient service, is in charge of the Alberta censorship branch for the present.

ROBERT PEARSON

Speaking of the growth of the censorship branch, Pearson revealed that during his 17 years in office he had seen 35,000 motion pictures, submitted to him for his approval. This is probably a record among censorship officials in Canada.

Permits issued annually by the Alberta Censors' office have increased from 1,601 in 1928 to more than 2,700 in 1944. An additional 646 permits were issued last year for the running of advertising trailers in theatres. In 1928 the censor branch of the provincial government had an income of a little less than $11,000. This had increased to more than $28,000 by 1944.

Praising motion pictures for their coverage of current affairs, Pearson declared, "Sometimes I feel that the public takes too much for granted what the pictures have done to bring complete and accurate information on current happenings.

"During the war, several newsreel cameramen were killed and many more were wounded in their efforts to cover by pictures events as they were happening."

He expressed the opinion that "Louis Pasteur" was the most absorbing movie since the coming of sound films.

"Of course 'Gone With the Wind' was a wonderful picture," he said, "and undoubtedly was the greatest of the extravaganza type, far outshining 'For Whom the Bell Tolls' and all other long and elaborate pictures.

" 'Cavalcade,' with its British background, also ranks close to the top."

"Lady for a Day" and "It happened One Night" were his favorite light comedies and "Snow White and the Seven Dwarfs" was the best of the cartoon pictures.

The retired chief censor thought that Paul Muni was the greatest of the actors. "Among the actresses," he said, "no one has been able in late years to portray characters like Bette Davis."

Pearson was tendered a farewell luncheon by the film industry of the province before he left Edmonton for Vancouver, where he will make his home with his family.

Leading Alberta theatre men took the occasion to express their high regard for the retired censor.

Walter Wilson, veteran showman and manager of the Capitol, Edmonton, said:

"His vigilance and his strong sense of duty to the public never prevented him from also doing what he could to help out the entertainment industry.

"Many times the Pearson automobile was used to rush pictures, newly censored, to the producers. His opinion has been sought by officials in other districts and he had built himself an enviable reputation which extended across the continent."

Tributes were also paid to the services of Pearson by M. Parks of Wetaskiwin, president of the Alberta Theatres Association; H. A. Freidman, KC, Odeon Theatres; Peter Egan, Palace Theatre, Calgary; Reg Doddridge, president of the Calgary Film Board of Trade; Alex Entwisle, Entwisle Theatres, Edmonton; Phil Barker, chief inspector of theatres for Alberta; and Roy Chown, secretary of the Alberta Theatres Association.

Acorn to Forest

(Continued from Page 10)

ment. That will give you Nat's size among his partners.

THIS is a good time to tie Raoul Auerbach into as much of Nat Taylor's story as has been told here, for he is the co-star. For one thing, Raoul always had faith in their joint destiny. He even had faith in Taylor when the latter has his doubts about himself.

Auerbach, Nat's brother-in-law, joined hands with him right from the beginning and has played an important part in the development of the company to its present strength.

Born in Montreal, Raoul was going great guns in the outdoor advertising business in New York City when Nat asked him to come to Toronto to join him. Raoul did, taking a smaller salary which, under later difficulties, was reduced further. Raoul became a booker and assistant to Taylor in Exhibitors Co-Operative and when the merger with Hanson's company took place, he went along as Nat's assistant.

But Raoul didn't stay. Alf Perry had quit Warner Brothers to join Empire, now Empire-Universal, leaving an opening which Raoul filled for two years. Then he quit and rejoined Taylor at Associated Theatres. When Taylor became dissociated with Associated Raoul chafed at the bit until he got away to join Nat in EBA. It has been an excellent twosome ever since.

Raoul has been short-changed in this account but so has Nat. They deserve better stories than this. But the full story, when ready to be written, will be much bigger and better.

THIS, the concluding section of a limited account, is both an afterpiece and an afterthought. Nat Taylor, having been made aware that this article was being written by the questions asked of him, phoned just before press time to find out whether his executives were to be included—and if not, why not. There had been no intention of including them because the story was to be devoted to Nat, Raoul and Twentieth Century Theatres.

Prominent today in the affairs of the organization is Harry Mandell, who gave up an important law practise to become comptroller several years ago. He sits quietly, listens politely, says no more than he must and then in the mildest tones, but misses nothing at all of what goes on around him. He has guided the growth of the company. Thus Taylor is flanked on one side by Auerbach, a brother-in-law, and Mandell, a brother-at-law.

There is Myer Axler, who was with the company from the first and returned recently after a period in the RCAF. He is in charge of theatre operation under Raoul Auerbach. Syd Roth, city supervisor, joined the company in 1941 and Barney Fox, head booker, stepped in during the same year. The work of the late Frank Meyers, who passed away several months ago, must be acknowledged in any summary of progress.

The head office of the organization is a friendly place. It reflects the alert men who carry on there in such a way as to guarantee the future of Twentieth Century Theatres as a business and as an institution in the life of dozens of Canadian communities.

But even though they deny it, their associates, present and past, will be the first to tell you that the story of Twentieth Century Theatres is chiefly the story of two men—Nat Taylor and Raoul Auerbach.

PRC Prexy Is Young, Succeeds Fromkess

PRC Pictures elected Kenneth M. Young as president, succeeding Leon Fromkess, resigned, at a recent special meeting of the board.

Young is chairman of the board of Pathe Industries, Incorporated and this is the second time he has held the PRC presidency. Becoming a member of the board of directors in 1942, he was named president when PRC was reorganized as PRC Pictures. When Fromkess took over, Young became board chairman.

'A Medal for Benny' is a Human Story

PARAMOUNT'S "A Medal For Benny" draws upon the paisanos of Southern California for a human story touched with irony that makes worthy dramatic entertainment.

Benny is a young man who was run out of town and never appears in the picture. He gets into the news by killing a heap of Japs in the Pacific before getting killed himself.

Dorothy Lamour, Arturo de Cordova and J. Carrol Naish play the leading roles, with Naish taking acting honors.

THE MOST IMPORTANT SHORT SUBJECT NEWS SINCE PRE-WAR!

Metro-Goldwyn-Mayer is embarking on a most ambitious development in short subject production. Below is the line-up of M-G-M Shorts for the coming year. Bear in mind that they will be produced in the M-G-M manner by the same expert showmanship studio that delivers The Big Ones in the feature field.

M-G-M JUNIOR FEATURES!

4 TWO-REEL M-G-M SPECIALS including "Crime Does Not Pay"

ONE REEL SUBJECTS

16 TECHNICOLOR CARTOONS including famed "Tom and Jerry," (*a hit in "Anchors Aweigh"*); also "Barney Bear" and others.

10 PETE SMITH SPECIALTIES

12 FITZPATRICK TRAVELTALKS (IN TECHNICOLOR)

6 JOHN NESBITT'S PASSING PARADE

6 M-G-M MINIATURES

ALSO **104** M-G-M NEWS OF THE DAY

M-G-M . . . The Long and the Short of it!